

E. O. Excell's

SACRED ANTHEMS

FOR

The Choir

D. C. McALLISTER,
JOHN R. SWEENEY,
FRANK M. DAVIS,
H. W. FAIRBANK,
CLARH. SCOTT,
GEO. H. RYDER.

HANDEL,
J. E. HALL,
H. A. LEWIS,
E. O. EXCELL,
H. P. DANKS,
W. A. OGDEN,
E. T. O'KANE.

ANNIE HARRISON,
ALFRED BEIRLY,
WHITTINGTON,
R. S. AMBROSE,
J. M. DUNCAN,
MACKENZIE,

E.O.EXELL.

Mrs E. G. Sage

"Sing unto the Lord."

Excell's Anthems

FOR THE CHOIR.

Consisting of

Solos, Duets, Trios, Quartets, Choruses,
ETC.; ETC.

WRITTEN BY A LARGE LIST OF ABLE COMPOSERS.

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EXCELL'S ANTHEMS.

VOL. II.

CONSIDER THE LILIES.

E. O. EXCELL.

Andantino.

Organ.

DUET. ALTO.

Con - sid - er the lil - ies of the field, how they grow. They
TENOR.

Musical score for the first system of "Consider the Lilies". The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The vocal line begins with "toil not, nei-ther do they spin," followed by "They toil not, nei-ther do they". The bass line provides harmonic support throughout the section.

Musical score for the second system of "Consider the Lilies". The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The vocal line continues with "spin," followed by "They toil not, nei-ther do they spin." The bass line provides harmonic support throughout the section.

Musical score for the third system of "Consider the Lilies". The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The vocal line concludes with "spin." The bass line provides harmonic support throughout the section. A "rit." (ritardando) instruction is present in the bass staff.

CONSIDER THE LILIES. CONTINUED.

187

SOPRANO. TUTTL.

Con - sid - er the lil - ies of the field, how they grow, They

CONSIDER THE LILIES. CONTINUED.

spin, They toil not, toil not, nei - ther do they
 spin, They toil not, toil not., nei - ther do they
 spin;..... Con - sid - er the lil - ies of the
 nei - ther do they spin; Con - sid - er the lil - ies of the

field, how they grow. They toil not, toil not,

field, how they grow. They toil not, toil not,

nei - ther do they spin.

nei - ther do they spin.

*After D. S. go from here
to Tenor Solo on Page 191.*

rit.

BASS SOLO.

They toil not, nei-ther do they spin, They toil not, nei-ther do they spin.
Omit this Solo second time.

And yet I say un - to you, that Sol - o-mon in all his

glo - ry was not ar - ray'd..... like one of these,..... Was

not ar - ray'd, like one of these.....

D.S.

f *sf* *rit.*

D.S.

CONSIDER THE LILIES. CONTINUED.

191

Andante.

TENOR SOLO.

And yet I say unto you,..... I say unto

you,..... that Solomon in all his glo - ry, That

Solomon in all his glo - ry, was not ar - rayed..... was not ar -

rayed,..... Was not ar - rayed like one of these,

rayed like one of these; Was not ar-rayed,..... was not ar-
 rayed like one of these, of these; Was not arrayed,
 rayed like one of these, of these; Was not arrayed,

CONSIDER THE LILIES. CONCLUDED.

193

rayed,..... was not ar - rayed like one, like one of
 was not arrayed, was not ar - rayed like one, like one of
 was not arrayed, was not ar - rayed like one, like one of

p
 these; Was not ar - rayed..... like one of these.....
 these; Was not arrayed like one of these.
 these; Was not arrayed like one of these.

SAVIOR, SOURCE OF EV'RY BLESSING.

A. BEIRLY.

Andante.

Alto. *Solo.* *Sostenuto.*

Organ. *f* *rit.* *m a tempo.*

Sav - ior, source of

ev - 'ry bless-ing, Tune my heart to grate - ful lays; Streams of

mer - ey, nev - er ceas - ing, Call for songs of loud-est praise.

SAVIOR, SOURCE OF EV'RY BLESSING.

CONTINUED.

195

Moderato.

SOPRANO, QUARTET or TUTTI.

m

Teach me some me - lo - dious meas-ure, Sung by

ALTO.

m

TENOR.

BASS.

Teach me some me - lo - dious meas-ure, Sung by

BASS.

Moderato.

rap - tur'd saints a - bove; Fill my soul with

rap - tur'd saints a - bove; Fill my soul with

m

III

A musical score for a four-part choir (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is at the bottom, featuring bass and treble staves. The lyrics are integrated into the musical lines. The score includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The vocal parts sing in unison or harmonies throughout the piece.

sa - cred pleas-ure, Fill . . . my soul with sa - cred
Fill
sa - cred pleas-ure, Fill my soul with sa - cred
pleas - ure, While I sing re - deem - ing love.
While.....
pleas - ure, While I sing re - deem - ing love.

SAVIOR, SOURCE OF EV'RY BLESSING. CONTINUED.

197

BASS SOLO.

Moderato.

Thou didst seek . . . me when a

stran - ger, Wand'rинг from . . . the fold of God; Thou to

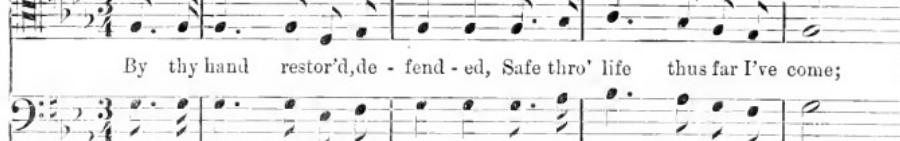
res - cue me from dan-ger, Did'st re-deem me with thy blood.

TUTTI. *Moderato.*

By thy hand restor'd, de - fend - ed, Safe thro' life thus far I've come;



By thy hand restor'd, de - fend - ed, Safe thro' life thus far I've come;



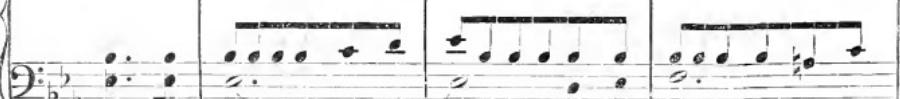
Safe, O Lord, when life is end - ed, Bring me to my heav'nly



Safe, O Lord, when life is end - ed, Bring me to my heav'nly



Safe, O Lord, when life is end - ed, Bring me to my heav'nly



SAVIOR, SOURCE OF EV'RY BLESSING. CONCLUDED.

199

home; Safe, O Lord, when life is end - ed, Bring me to my heav'nly
home; Safe, O Lord, when life is end - ed, Bring me to my heav'nly

home. A - - - men, A - - - men,
home. A - - - men, A - - - men,
 p cres. ffrall.

NEARER, MY GOD, TO THEE.

JNO. R. SWEENEY.

Soprano.

1. Near - er, my God, to thee, Near - er to thee!

Tenor.

Organ.

E'en..... though it be a cross That rais - eth me;.....

Near - er, my God, to thee,

Still all my song shall be,

NEARER, MY GOD, TO THEE. CONTINUED.

201

m

Near - er, my God, to thee, Near - er to Thee!

rit.

BASS SOLO. *f*

2. Though like a wan - der-er, The sun gone down,.....
 4. Then with my wak - ing tho'ts Bright with thy praise,.....

Dark - ness be o - ver me, My rest a stone:.....
 Out of my ston - y griefs, Beth - el I'll raise:.....

NEARER, MY GOD, TO THEE. CONTINUED.

Yet in my dreams I'd be Near er, my God, to thee,
 So by my woes I'd be Near er, my God, to thee,

Near - er, my God, to thee, Near - er to Thee!.....

rit.

QUARTETTE. SOPRANO.

3. There..... let the way ap - pear, steps un - to
 5. And..... when on joy - ful wing, cleav ing the

ALTO.

3. There let the way, let the way ap - pear, Steps un - to
 5. And when on joy - ful, on joy - ful wing, Cleav ing the

TENOR.

BASS.

heav'n;..... All..... that thou send - est me,
 sky,..... Sun,..... moon, and stars for - got,

 heav'n;..... All that thou send - est me, All that thou send - est me,
 sky,..... Sun, moon, and stars for - got, Sun, moon, and stars for - got.

 In mer - cy giv'n;.... An - gels to beck - on me,
 Up - ward I fly;..... Still all my song shall be,

 In mer - cy, mer - cy giv'n;
 Up ward I fly, I fly;

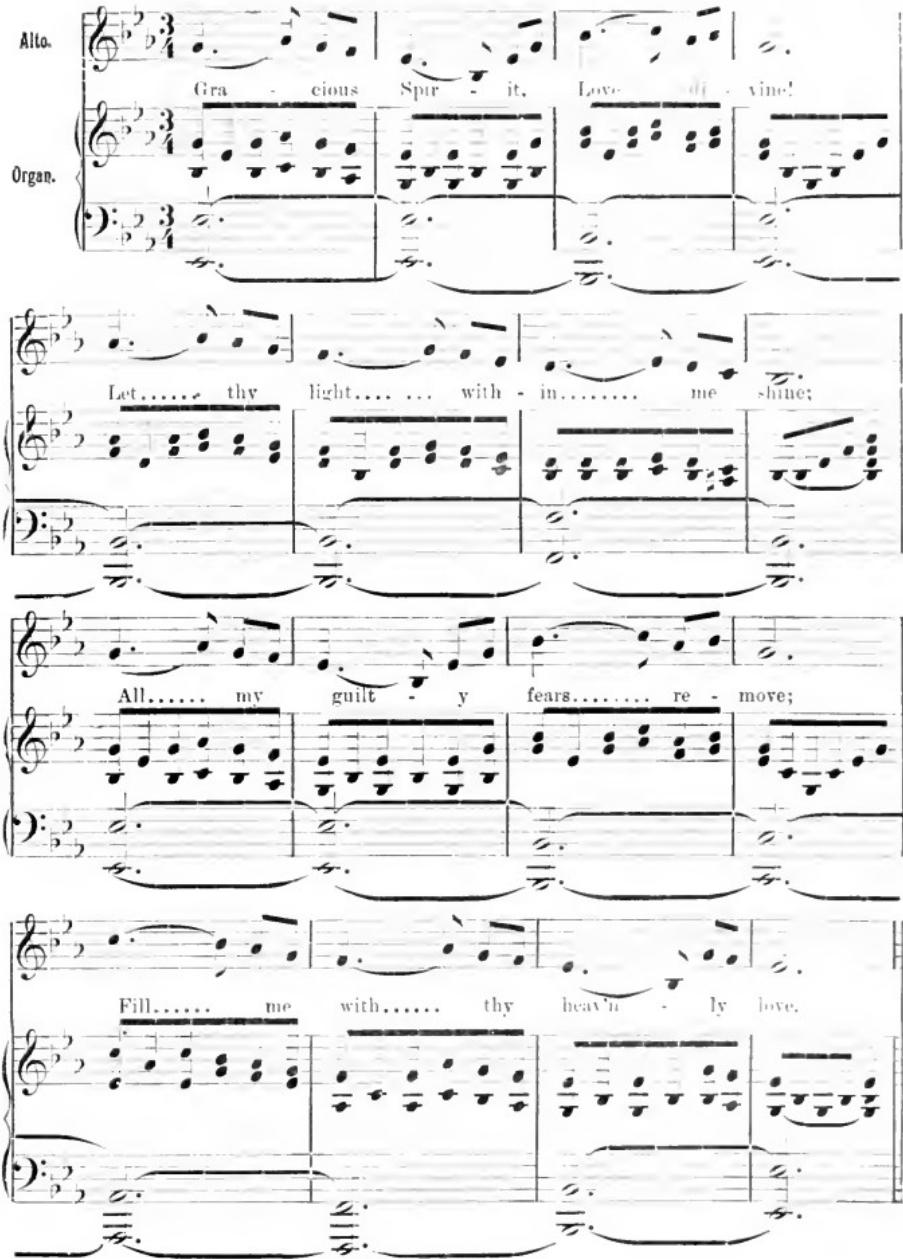
Musical score for "Nearer, My God, To Thee" concluding section, page 204. The score consists of four staves of music for voices and piano. The vocal parts are in treble and bass clef, and the piano part is in bass clef. The key signature is G major (one sharp). The tempo is marked "rit" (ritardando) in several places. The lyrics are as follows:

Near - er, my
Near - er, yes, near - er, my
Near - er, my God, to thee, Near - er, yes, near - er, my
God, to thee, Near - er to thee!.....
God, to thee, Near - er to thee, yes, near - er to thee!
God, to thee, Near - er to thee, yes, near - er to thee!

GRACIOUS SPIRIT, LOVE DIVINE!

205

H. A. LEWIS.

Alto. 

Gra - cious Spir - it, Love di - vine!

Organ.

Let..... thy light.... with in..... me shine;

All..... my guilt - y fears..... re - move;

Fill..... me with..... thy heav'n - ly love.

SOPR.
Speak thy pard'-ning grace to me; Set the burdened sin - ner

ALTO.

TENOR.
Speak thy pard'-ning grace to me; Set the burdened sin - ner

BASS.

free; Lead me to the Lamb of God; Wash me

free; Lead me to the Lamb of God; Wash me

GRACIOUS SPIRIT, LOVE DIVINE! CONTINUED.

207

in his pre - cious blood, Wash me in his pre - cious blood.

in his pre - cious blood, Wash me in his pre - cious blood.

BASS SOLO.

Life and peace..... to me..... in - pert,

Seal.... sal va - tion on my heart;

Dwell..... thy - self..... with - in..... my breast,

cres

Earn - est of..... im - mor - tal rest.

rit. e dim.

Let me nev - er from thee stray; Keep me in the nar - row way;

f

Let me nev - er from thee stray; Keep me in the nar - row way;

Fill my soul with joy di - vine; Keep me, Lord, for - ev - er

Fill my soul with joy di - vine; Keep me, Lord, for - ev - er

f

thine, Keep me, Lord, for - ev - er thine; A - men, A - men.

rit. e dim.

thine, Keep me, Lord, for - ev - er thine; A - men, A - men.

rit. e dim.

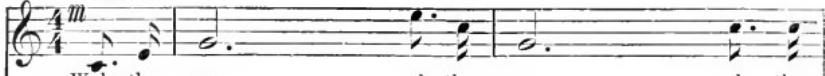
f

rit. dim.

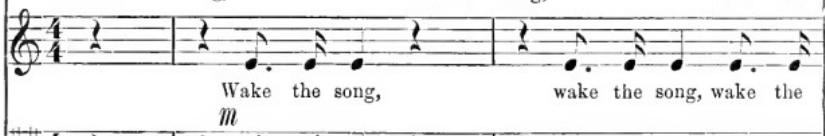
WAKE THE SONG OF JUBILEE.

E. O. EXCELL.

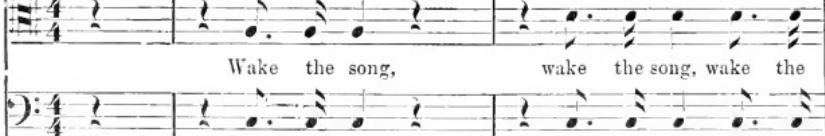
Moderato.

Soprano. 

Wake the song, wake the song, wake the

Alto. 

Wake the song, wake the song, wake the
m

Tenor. 

Wake the song, wake the song, wake the

Bass. 

Organ. 

m



song, wake the song of ju - bi - lee; Wake the
song, wake the song of ju - bi - lee, of ju - bi - lee;
song, wake the song of ju - bi - lee, of ju - bi - lee;



WAKE THE SONG OF JUBILEE. CONTINUED.

211

sea, Let it ech-o..... o'er the sea, Wake the song,.....

o'er the sea, Let it ech-o o'er the sea, **BARITONE SOLO.** Wake the

e'er the sea, Let it ech-o o'er the sea, Wake the song,.....

TENOR.

BASS.

wake the song, wake the song, wake the song, wake the song of ju - bi -

song, wake the song, wake the song, wake the song, wake the song of ju - bi -

wake the song, wake the song, wake the song, wake the song of ju - bi -

p

AKE THE SONG OF JUBILEE. CONTINUED.

213

The musical score consists of four staves of music. The top two staves are for voices, and the bottom two are for piano accompaniment. The lyrics are integrated into the vocal parts. The piano parts feature rhythmic patterns primarily consisting of eighth-note chords. The vocal parts have a mix of eighth and sixteenth-note patterns. The lyrics are as follows:

lee, of ju - bi-lee; Loud as might-y thunders roar, when it
lee;..... Loud as might .. y thun-ders roar, when it
lee, of ju - bi-lee; Loud as might-y thunders roar, when it

ff

breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee,.....
breaks, when it breaks up on the shore; Wake the song, wake the
breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee,.....

ff

of ju - bi - lee, Let it ech - o, let it ech - o o'er the
 song, Let it ech - o..... o'er the

of ju - bi - lee, Let it ech - o, let it ech - o o'er the

f

sea. See Je - ho - vah's ban - ner furled, Sheathed the sword, he
 sea.

f TENOR.

sea. See Je - ho - vah's ban - ner furled, Sheathed the sword, he

WAKE THE SONG OF JUBILEE. CONTINUED.

215

speaks 'tis done, Now the king - doms of this world are the
speaks 'tis done, And now the king - doms of this world are the

king - doms of the Son; Hal - le - lu - jah, hal - le - lu - jah,
king - doms of the Son; Hal - le - lu - jah, hal - le - lu - jah,

ff

A musical score for a choral piece. The score consists of six staves of music, three treble and three bass, arranged in two groups of three staves each. The vocal parts sing "hal - le - lu - jah," "A - men," and "Hal - - - le - lu - jah." The piano accompaniment provides harmonic support with chords and rhythmic patterns. The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo) on the piano part. The vocal parts are in common time, while the piano accompaniment features a variety of time signatures including common time, 6/8, and 3/4.

hal - le - lu - jah, A - men, Hal - - - le - lu - jah,
hal - le - lu - jah, A - men, Hal - - - le - lu - jah,
hal - - - le - lu - jah, Hal - - - le - lu - jah, A - men.
hal - le - lu - jah, A - men.
hal - - - le - lu - jah, Hal - - - le - lu - jah, A - men.
hal - le - lu - jah, A - men.

LIFT UP YOUR HEADS, O YE GATES!

W. A. OGDEN.

Majestically.

Organ.

SOPRANO.

Lift up your heads, O ye gates, O ye gates: And be ye lift-ed

ALTO.

TENOR.

Lift up your heads, O ye gates, O ye gates: And be ye lift-ed

BASS.

up ye ev - er - last - ing doors, And the King of glo - ry shall come
 up ye ev - er - last - ing doors, And the King of glo - ry shall come

rit.

in, the King of glo - ry shall come in.
 > > rit.

in, the King of glo - ry shall come in. Who is this King of glo -

rit.

LIFT UP YOUR HEADS, O YE GATES! CONTINUED.

219

ad lib.

The Lord strong and mighty,
ad lib.
 - ry? Who is this King of glo - ry? The Lord strong and might-v.
ad lib.

a tempo.

mighty in bat - tle. Lift up your heads,..... O ye gates,.....
Lift up your heads,O ye gates,O ye gates,
 might - y in bat - tle. Lift up your heads,O ye gates,O ye gates,
a tempo.

220 LIFT UP YOUR HEADS, O YE GATES! CONTINUED

Musical score for Lift Up Your Heads, O Ye Gates! Continued, page 220. The score consists of four staves of music. The first three staves are in common time, treble clef, and B-flat major. The fourth staff begins with a bass clef and changes to common time, A major. The lyrics are:

Lift up your heads, O ye gates, And
Lift up your heads, O ye gates, O ye gates,
Lift up your heads, O ye gates, O ye gates, And

Continuation of the musical score. The first three staves continue in common time, treble clef, and B-flat major. The fourth staff continues in common time, bass clef, and A major. The lyrics are:

f
be ye lift - ed up ye ev - er - last - ing doors, And the King of
be ye lift - ed up ye ev - er - last - ing doors, And the King of

LIFT UP YOUR HEADS, O YE GATES! CONCLUDED. 221

p cres.

glo - ry shall come in, the King of glo - ry shall come

glo - ry shall come in, the King of glo - ry shall come

in, The King of glo - ry shall come in.....

in, The King of glo - ry shall come in.....

p cres.

I WAS GLAD.

J. M. DUNGAN.

Soprano.

Alto.

Tenor.

Bass.

Organ.

I was glad when they said un - to me, un - to me, I was

I was glad when they said un - to me, un - to me, I was

I was glad when they said un - to me, un - to me, I was

glad..... when they said un - to me, I was

glad when they said un - to me, un - to me, I was

glad when they said un - to me, when they said un-to me, I was

un - to me,

I WAS GLAD. CONTINUED.

223

glad..... when they said un - to me, I was
 glad when they said un - to me, un - to me, I was
 glad when they said un - to me, when they said un- to me, I was
 un - to me,

glad..... when they said un - to me,..... Let us go
 glad when they said un - to me, un - to me, Let us go
 glad when they said un - to me, un - to me, Let us go

in - - to the house of the Lord. Our feet shall stand with - in thy
 in, Let us go in - to the house of the Lord. Our feet shall stand with - in thy
 in, Let us go in - to the house of the Lord. Our feet shall stand with - in thy

A musical score for 'Jerusalem' by Ralph Vaughan Williams. The vocal parts are in soprano and bass clef, with lyrics in English. The piano accompaniment is in bass clef. The score includes dynamic markings such as 'pp' (pianissimo) and 'f' (fortissimo). The lyrics are: 'gates, Je - ru - sa - lem,' 'gates with - in thy gates, Je - ru - sa - lem,' 'gates with - in thy gates, O Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,' and a final section of piano chords.

p

Je - ru - sa - lem, Our feet shall stand within thy gates,..... O Je -
with-in thy gates,
- lem, Je - ru - sa - lem, Our feet shall stand within thy gates, within thy gates, O Je -

Andante. pp

ru - sa - lem, Je - ru - sa - lem, Pray for the peace of Je -
ru - sa - lem, Je - ru - sa - lem, Pray for the peace of Je -

pp

Andante. pp

ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -

ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -

A tempo.

ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy

ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy

A tempo.

walls,..... Peace be with-in thy walls, Peace be with-in thy
 walls, in thy walls, in thy walls,
 walls, in thy walls, Peace be with-in thy walls, in thy walls, Peace be within thy
 walls, in thy walls, and pros - per - i - ty with-in thy Pal - a - ces, A - men, A - men.
 walls, in thy walls, and pros-per - i - ty with-in thy Pal - a - ces, A - men, A - men.
 walls, in thy walls, and pros-per - i - ty with-in thy Pal - a - ces, A - men, A - men.

PRAISE THE LORD, O JERUSALEM.

Allegretto.

H. P. DANKS.

Soprano. 

Praise the Lord, O Je - ru - sa - lem; praise thy God, O Zi - on, For

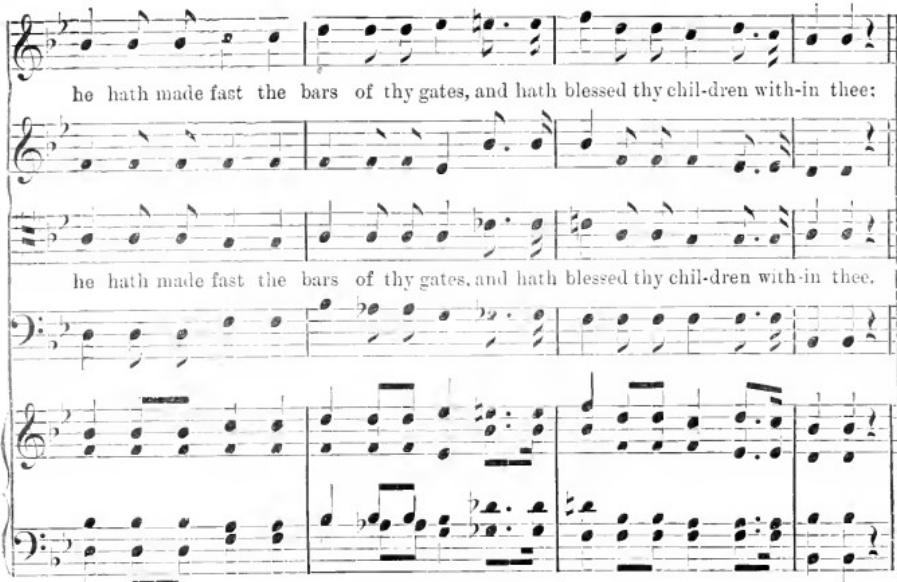
Alto. 

Tenor. 

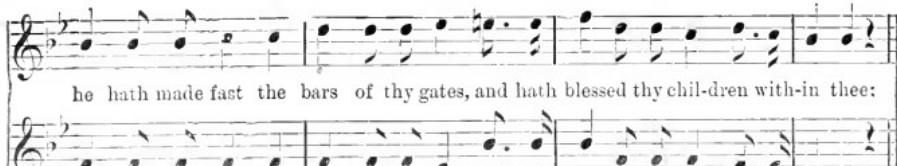
Bass. 

Organ. 

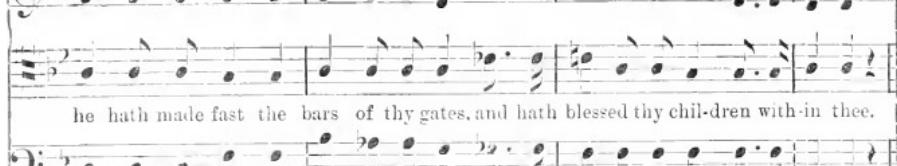
Allegretto. 



he hath made fast the bars of thy gates, and hath blessed thy chil-dren with-in thee;



he hath made fast the bars of thy gates, and hath blessed thy chil-dren with-in thee.



PRAISE THE LORD, O JERUSALEM. CONTINUED.

229

DUET, SOPRANO.
III *Grazioso.*

He mak - eth peace with - in thy bor - ders and

ALTO.

III *Grazioso*

fill - eth thee with the flour..... of wheat; He

LIPS,

send-eth forth his com - mand-ment,his com - mand - ment up - on earth, and h's

cres.

word run - neth swift - ly, run - neth ver - ry swift - ly.

f

He giv - eth snow like wool, And scat - ter - eth the hoar frost like

SOLO. TENOR or SOPRANO.

Meno mosso.

f

ash - es; He cast - eth forth his ice like mor - sels,

m

ash - es; He cast - eth forth his ice like mor - sels,

rall.

Who is able to abide his frost?

colla voce.

A tempo.

m *cres.* *poco a poco.*

He send - eth out his word and melt - eth them, He

m *cres.*

He send - eth out his word and melt - eth them, He

A tempo.

m *cres.* *poco a poco.*

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G minor, while the piano part is in C major. The lyrics are: "blow - eth with his wind, and the wa - ters flow; He show eth his word un - to". The piano part features sustained notes and chords.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G minor, while the piano part is in C major. The lyrics are: "Ja - cob, his or - di - nanc - es un - to Is - ra - el; He". The piano part features sustained notes and chords. The dynamic changes to *f* (fortissimo) at the end of the section.

PRAISE THE LORD, O JERUSALEM. CONCLUDED.

233

A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in bass and treble clef. The lyrics are:

hath not dealt so with an - y na - tion; nei-ther have the hea - then
hath not dealt so with an - y na - tion; nei-ther have the hea - then

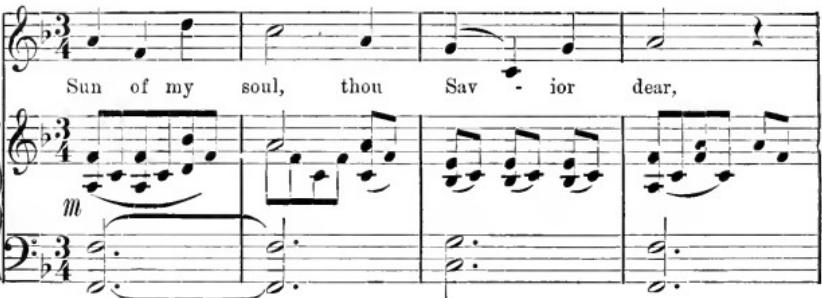
A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in bass and treble clef. The lyrics are:

dim.
knowledge of his laws, of his laws. A - - men.
dim.
knowledge of his laws, of his laws. A - - men.
dim.

SUN OF MY SOUL.

Dolce.

J. E. HALL.

Soprano. 

Organ. 





SUN OF MY SOUL. CONTINUED.

235

TRIO.
ALTO.

When the soft dews of kind - ly sleep, My wear - ied eye - lids gent - ly steep,

TEXOR.



When the soft dews of kind - ly sleep, My wear - ied eye - lids gent - ly steep.

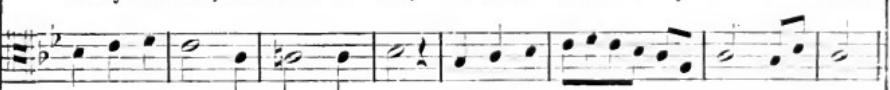
BASS.



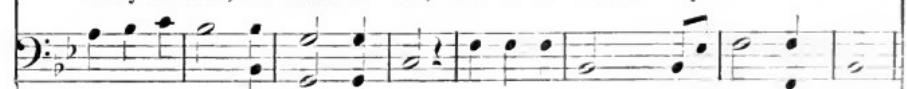
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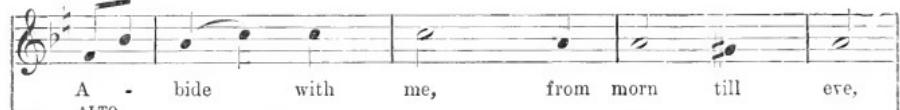
Be my last tho't, how sweet to rest, For-ev - er on..... my Sav - ior's breast.



Be my last tho't, how sweet to rest, For-ev - er on..... my Sav - ior's breast.



SOPRANO.



ALTO.

A - bide with me, from morn till eve,

TENOR.

A - bide with me, from morn till eve,

BASS.



For with - out thee I can - not live;

For with - out thee I can - not live;



SUN OF MY SOUL. CONTINUED.

237

A - bide with me, when night is nigh,
A - bide with me, when night is nigh,
A - bide with me, when night is nigh,

For with - out thee I dare - not die;

For with - out thee I dare - not die;

For with - out thee I dare - not die;

For with - out thee I dare - not die;

Come near and bless us when we wake,
Come near and bless us when we wake,

Ere through the world our way we take;
Ere through the world our way we take;

SUN OF MY SOUL. CONCLUDED.

239

The musical score consists of three staves. The top two staves are for voices, each with a soprano-like melody. The bottom staff is for the basso continuo, providing harmonic support. The vocal parts are in common time, with a key signature of one sharp (F#). The lyrics are repeated twice: "Till in the ocean of thy love," and "We lose ourselves in heav'n above." The vocal parts enter at different times, with the basso continuo providing a constant harmonic foundation throughout.

Till in the ocean of thy love,

Till in the ocean of thy love,

We lose ourselves in heav'n above,

We lose ourselves in heav'n above,

I WILL LIFT UP MINE EYES.

D. C. McALLISTER.

Andante maestoso.

Organ.

BASS SOLO.

I will

lift up mine eyes un - to the hills,

I will lift up mine eyes un-to the

hills, From whence com - eth, from whence com - eth, from whence com - eth my

By permission.

I WILL LIFT UP MINE EYES. CONTINUED

241

help. My help com - eth from the Lord, it com - eth from the

Lord, the Lord, the Lord which made heav'n and earth.

DUET. SOP.

He will not suf - fer thy foot to be mov - ed. He will
ALTO.

keep - eth, He that keep - eth thee, Hethat keep - eth thee will not

slum - ber, Be - hold! He that keep - eth, that keep - eth

rit. e dim.

Is ra-el, that keep - eth Is - ra - el shall nei-ther slum - ber nor sleep.

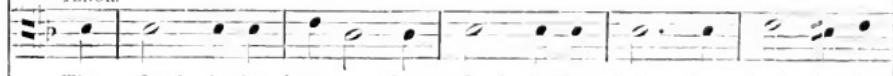
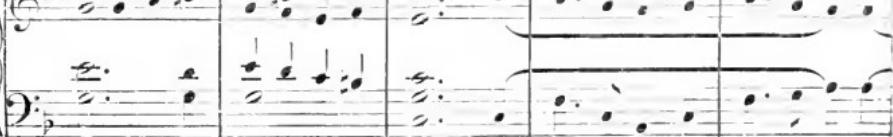
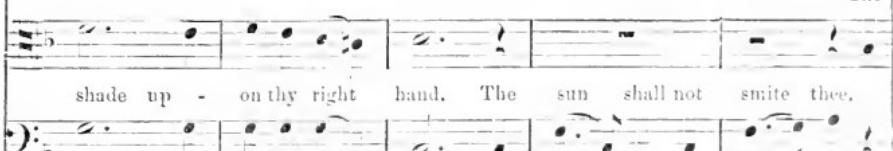
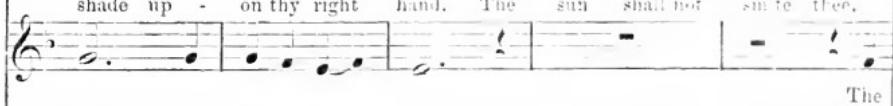
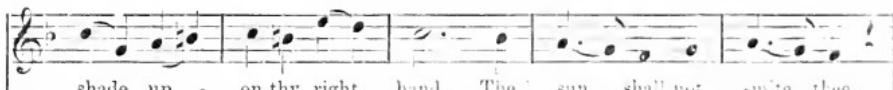
colla voce.

QUARTET. *Con brio.*

SOPRANO.

The Lord is thy keeper, the Lord is thy shade, the Lord is thy
ALTO.

TENOR.

The Lord is thy keeper, the Lord is thy shade, the Lord is thy
BASS.

by day, nor the moon, the moon by night
sun shall not smite thee
by day, nor the moon, the moon by night.

Moderato.
TENOR SOLO.

The Lord shall pre - serve thee from all e -

cres - cen - do. vil, He shall pre - serve thy soul, shall pre - serve thy soul. dim.

QUARTETTE.

He shall pre - serve thy go - ing out, and thy com - ing in, from
He shall pre - serve thy go - ing out, and thy com - ing in, from

rit.

this time forth and e - ven for - ev - er - more. A - men, A - men.

rit.

this time forth and e - ven for - ev - er - more. A - met, A - men.

rit.

AS PANTETH THE HART.

FRANK M. DAVIS.

Andante.

TRIO.

Soprano. 

As the hart pant-eth af - ter the wa - ter-brook, So

Tenor. 

As the hart pant-eth af - ter the wa - ter-brook, So

Bass. 

Organ. 



pant-eth my soul af-ter thee, O God;

pant-eth my soul af-ter thee, O God; As the hart pant-eth

So pant-eth my soul af-ter thee, O God.
af-ter the wa-ter brook, So pant-eth my soul af-ter thee, O God.

SOPR. *f*

For God, For God, O when shall I

ALTO.

For God, For God,

TENOR. *f*

My soul thirsteth for God, For the liv - ing God, O when shall I

BASS.

f

come and ap - pear be - fore God, O when shall I come and ap -

come and ap - pear be - fore God, O when shall I come and ap -

pear be - fore God. O my soul?

Why art thou cast down O my soul, O my soul?

pear be - fore God.

Why art thou cast down, and dis - qui - et - ed with - in me?

Why art thou cast down, and dis - qui - et - ed with - in me?

Con spirito.

Hope thou in God, hope thou in God, for I shall yet

Hope thou in God, hope thou in God, I shall

Hope thou in God, hope thou in God, I shall

praise him, my King and my God; I shall praise him, I shall praise him,
praise him, my King and my God; I shall praise him,

my King and my God; I shall praise him,
I shall praise him, my King and my God; I shall

AS PANTETH THE HART. CONCLUDED.

251

my King and my God; I shall praise him, my
praise him, my King and my God; I shall praise him, my

King and my God; my King and my God.
I shall praise him, I shall praise him, my King and my God.
King and my God; I shall praise him, I shall praise him, my King and my God.

THE LORD IS MERCIFUL.

CLARA H. SCOTT.

Soprano.

The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,

Alto.

Tenor.

Bass.

Organ.

Slow to

Lord is mer - ci - ful, is mer - ci - ful and gra - cious, Slow to

THE LORD IS MERCIFUL. CONTINUED.

253

an - ger and plen - teous in mer - ey, Slow to an - ger and
an - ger and plen - teous in mer - ey, Slow to an - ger and
plen-teous in mer - ey; He will not al - ways chide, nei - ther will he

f m
plen-teous in mer - ey; He will not al - ways chide, nei - ther will he

Musical score for the first part of 'The Lord is Merciful'. The score consists of two staves. The top staff is for the soprano voice, and the bottom staff is for the basso continuo. The music is in common time, with a key signature of one flat. The vocal line includes lyrics such as 'keep his anger for ev - er, He will not al - ways chide, Nei - ther' and 'will he keep, neither will he keep his an - ger for - ev - er. A - men, A - men.' The basso continuo staff provides harmonic support with sustained notes and chords. Measure numbers 1 through 12 are present above the staves.

Musical score for the concluding part of 'The Lord is Merciful'. The score consists of two staves. The top staff is for the soprano voice, and the bottom staff is for the basso continuo. The music is in common time, with a key signature of one flat. The vocal line includes lyrics such as 'will he keep, neither will he keep his an - ger for - ev - er. A - men, A - men.' The basso continuo staff provides harmonic support with sustained notes and chords. Measure numbers 13 through 16 are present above the staves.

HE GIVETH HIS BELOVED SLEEP.

255

T. C. TILDESLEY.

ABT.
Quartet, arr. by H. P. DANKS.

Moderato mol' o.

Organ.

SOLO. SOPR. or TENOR.

Sor - row and care may meet, The tem - post cloud may low'r, The

surge of sin may beat Up - on earth's troub - led shore;

SOPRANO.

God doth his own in safety keep, He giv - eth his be -

ALTO.

TENOR.

BASS.

p

dim. Last time Fine.

lov - ed sleep, He giv - eth his be - lov - ed sleep.

be - lov - ed, be - lov - ed sleep.

lov - ed sleep, He giv - eth his be - lov - ed, be - lov - ed sleep.

be - lov - ed sleep.

HE GIVETH HIS BELOVED SLEEP. CONCLUDED.

257

SOLO.

2. The din of war may
3. In child-hood's win-some

roll, With all its rag-ing flight,
page, In man-hood's joy-ous bloom,
In

Grief may op-press the soul, Through-out the world-wide night;
fee-ble-ness and age, In death's dark gloom.

JESUS, LOVER OF MY SOUL.

To Mr. and Mrs. Chas. Herr, Petrolia, Pa.

E. O. EXCELL.

m Andante.

Lto.

1. Je - sus, lov - er v of my soul,
2. Oth - er ref - uge v have I none,
3. Thou, O Christ, v art all I want;

Organ.

Let Hangs me to thy bo som fly;
More my help less soul on thee:
than all in thee I find:

m

While Leave, the near - er wa - ters roll,
Raise oh, leave me v not a lone,
the fall en, v cheer the faint,

p

JESUS, LOVER OF MY SOUL. CONTINUED.

259

While still sup - tem - pest γ still is high;
 Heal the sick, γ and com fort me. blind.

QUARTETTE or CHORUS.

m

SOPRANO.

Hide me, O, my Sav - ior, hide,
 All my trust on thee is stay'd,
 Just and ho ly is thy name,

ALTO.

TENOR.

BASS.

hide, Till the storm of
 stay'd, All my help from
 name, I am all un -

 Sav - ior, hide, Till the storm of
 thee is stay'd, All my help from
 is thy name, I am un -

 life is past; Safe... in -
 thee I bring; Cov - er and
 right eous ness; Vile,

 life is past bring; -
 thee I eous ness;
 right

JESUS, LOVER OF MY SOUL. CONCLUDED.

261

to..... the ha - ven - - - - -
 my..... de - fence - less I guide,
 full..... of sin I am, head
 am,

Safe in - to the ha - ven guide, de - ha-ven guide,
 Cov - er my de - fenceless head, de - fenceless head
 Vile, and full of sin I am, sin I am,

Oh, re - ceive my soul at last.
 With the shad - ow of truth thy wing,
 Thou art full - - - - - and grace.

Oh..... re - ceive..... my soul at last.
 With..... the shad - - - - - thy wing,
 Thou..... art full - - - - - and grace.

ANGELS EVER BRIGHT AND FAIR.

HANDEL.

Arr. by E. O. EXCELL.

Larghetto.

Soprano. *Larghetto.*

Alto.

Tenor.

Bass.

Organ.

fair, An - gels ev - er bright and
Take, O take me to your care, take me to your care, angels ever bright and fair,
Take, O take me to your care, take me to your care, angels ever bright and fair,

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts sing a four-line melody, while the piano part provides harmonic support with chords and rhythmic patterns. The lyrics are:

fair, Take, O take me, Take, O take me to your
Take me to your care, Take, O take me, take me,
Take me to your care, Take, O take me, take me,

A continuation of the musical score. The vocal parts sing a four-line melody, while the piano part provides harmonic support with chords and rhythmic patterns. The lyrics are:

care, Take me, take, O
Take, O take me to your care, Take me,
Take..... me to your care, Take me,
Take..... me to your care, Take me,

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The first two staves contain lyrics: "take me; An - gels, ev - er bright and fair, Take, O" and "Take, O take me to your care." The third and fourth staves are blank.

A musical score for two voices and piano, continuing from the previous section. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The first two staves contain lyrics: "take me to your care," "Take, O take me to your care," and "Take, O take me to your care." The third and fourth staves are blank.

The musical score consists of four staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics: "care." repeated three times. The fourth staff is a piano accompaniment. The piano part features a dynamic marking of *p* (pianissimo) at the end. The vocal parts enter with a tempo of 120 BPM. The vocal entries are as follows:

- Soprano: "Speed to your own courts, my flight, Clad in robes of virgin white, Clad in robes of virgin white, Clad in robes of virgin white."
- Alto: "Speed to your own courts, my flight, Clad in robes of virgin white, Clad in robes of virgin white, Clad in robes of virgin white."
- Tenor/Bass: "Speed to your own courts, my flight, Clad in robes of virgin white, Clad in robes of virgin white, Clad in robes of virgin white."

Accompanying the vocal entries are dynamic markings: *rit.* (ritardando), *tempo.* (tempo), and *D. S.* (da capo).

O GOD, MY HEART IS FIXED.

Andantino.
SOLO.

A. BEIRLY.

Bass. 

Organ. 

Allegretto.

SOPRANO.

Then a - wake! then a - wake! Then a -

ALTO.

Then a - wake! a - wake! then a - wake! a - wake! Then a -

TENOR.

Then a - wake! then a - wake! Then a -

BASS.

wake the tim - brel and the harp!..... Then a -

wake the tim - brel and the harp!..... Then a -

wake the tim - brel and the harp!..... Then a -

wake the tim - brel and the harp!..... Then a -

wake! then a - wake! And praise his ho - ly name!

wake! a - wake! then a - wake! a - wake! And praise his ho - ly name!

wake! then a - wake! And praise his ho - ly name!

Then a - wake! then a - wake! Then a - wake the timbrel and the
 Then a - wake! a - wake! then a - wake! a - wake! Then a - wake the timbrel and the
 Then a - wake! then a - wake! Then a - wake the

Rall. . . Fine.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and harp. The music is in common time, with a key signature of one flat. The vocal parts sing "Then a-wake! Then a-wake! And praise his ho - ly name." The harp part provides harmonic support. The bass line consists of sustained notes.

Rall. . *Fine.*

O GOD, MY HEART IS FIXED

CONTINUED.

269

Andantino.
SOPRANO & ALTO DUET

I have tho't up - on thy lov - ing kind - ness, I have

tho't up - on thy lov - ing kind - ness, I will call up - on thy

name,..... I will call up - on thy mary' - lous name;

A musical score for a three-part setting (Soprano, Alto, Bass) in common time, featuring a mix of treble and bass clefs. The key signature is B-flat major (two flats). The vocal parts are accompanied by a piano or organ, indicated by the bass staff and harmonic symbols. The music consists of eight staves of music, each with a different dynamic marking such as 'm' (mezzo-forte), 'cres.' (crescendo), and 'f' (forte). The lyrics are integrated into the musical lines, with the first two staves containing the opening line "I have tho't up-on thy lov-ing kind - ness, I have tho't up - on thy lov-ing". Subsequent staves continue the melody and lyrics, including "I have tho't up - on thy kindness, tho't up - on thy kind-ness; And I will call..... up-on thy name,..... And And I will call up-on thy name, kind-ness; And I will call up-on thy name," followed by a final section with "cres." markings and sustained notes.

I have tho't up-on thy lov-ing kind - ness, I have tho't up - on thy lov-ing
 I have tho't up - on thy kindness, tho't up - on thy
 kind-ness; And I will call..... up-on thy name,..... And
 And I will call up-on thy name,
 kind-ness; And I will call up-on thy name,
 cres.
 cres.
 sva. sva.

O GOD, MY HEART IS FIXED. CONCLUDED.

271

I will call..... up - on thy name;..... Will

cres. And I will call up - on thy great and marv'lous name;

And I will call up - on thy great and marv'lous name; Will

cres.

sva. loco.

D. S.

call up - on thy marv'lous name with praise and thanksgiving; And I will giv-ing,

m ff

call up - on thy marv'lous name with praise and thanksgiving; giv-ing,

D. S.

mf ff f

1st.

TRUST IN THE LORD AND DO GOOD.

CLARA H. SCOTT.

Soprano.

Alto.

Tenor.

Bass.

Organ.

dwell..... in the land, So shalt thou dwell.....

So shalt thou dwell in the land, So shalt thou

So shalt thou dwell in the land, So shalt thou

TRUST IN THE LORD AND DO GOOD. CONTINUED.

273

in the land, And ver - i - ly thou shalt be fed, And
dwell in the land,

dwell in the land, And ver - i - ly thou shalt be fed, And

Coda. Omit 1st time. Sing after D. C. only.

ver - i - ly thou shalt be fed. A-men,

A - men, a - men, a - men, a -

ver - i - ly thou shalt be fed. A-men, a - men, a - men, a -

274 TRUST IN THE LORD AND DO GOOD. CONTINUED.

Fine. Andante.

Sheet music for two voices and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts begin with "a-men, and a - men." The piano part features a prominent bass line. The key signature changes from common to G major at the end of the section.

a - men, and a - men. De - light thy-self al - so in the Lord,
 men, and a - men. De - light thy-self al - so in the Lord, De -

Fine. Andante.

Sheet music for two voices and piano. The vocal parts continue with "light thy-self al - so in the Lord," and the piano part provides harmonic support.

Sheet music for two voices and piano. The vocal parts conclude with "in the Lord," and the piano part ends with a final chord.

TRUST IN THE LORD AND DO GOOD. CONCLUDED. 275

A musical score for a four-part choir (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is in the bass clef. The lyrics are as follows:

light thy - self al - so in the Lord, and he shall give thee the de -
in the Lord, And he shall
light thy - self al - so in the Lord, and he shall give thee the de -
in the Lord, and he shall
D. C.
sires of thine heart, And he shall give thee the de-sires of thy heart.
sires of thy heart, And he shall give thee the desires of thy heart.
D. C.

I WILL PRAISE THEE.

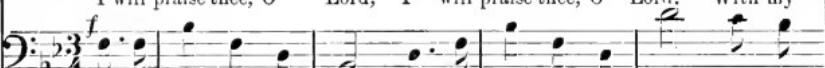
E. T. O'KANE.

Maestoso.

Soprano. 

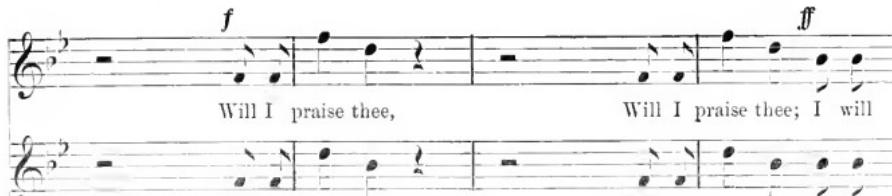
Alto. 

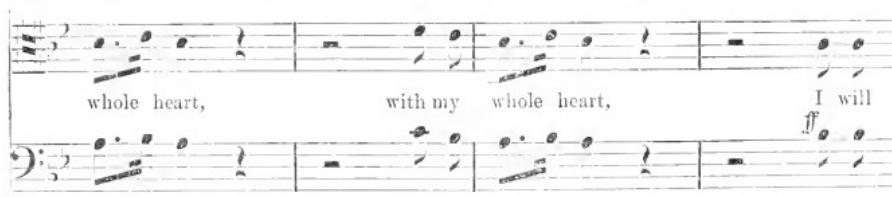
Tenor. 
I will praise thee, O Lord, I will praise thee, O Lord. With my

Bass. 

Maestoso.

Organ. 







I WILL PRAISE THEE. CONTINUED.

277

A musical score for four voices or instruments, featuring four staves of music in common time and a key signature of one sharp (F#). The music consists of two systems of eight measures each. The lyrics are integrated into the music, appearing below the staves. The first system contains the lyrics: "praise thee, O Lord, with my whole heart; I will praise thee, O Lord, with my whole heart; I will praise thee, O Lord, with my whole heart; I will". The second system contains the lyrics: "show forth all thy marv'lous works, all thy marv'lous works, O Lord. show forth all thy marv'lous works, all thy marv'lous works, O Lord."

praise thee, O Lord, with my whole heart; I will
praise thee, O Lord, with my whole heart;
praise thee, O Lord, with my whole heart; I will
praise thee, O Lord, with my whole heart;
I will
show forth all thy marv'lous works, all thy marv'lous works, O Lord.
show forth all thy marv'lous works, all thy marv'lous works, O Lord.

Andante.

DUET. ALTO.



TENOR.

*Moderato.*

I WILL PRAISE THEE. CONTINUED.

279

I will be glad,..... I will be glad, and re -

glad, I will be glad, I will be glad and re -

f

joice in thee; I will sing praise to thee, O thou most high.

f

joice in thee; I will sing praise to thee, O thou most high.

Andantino.
BASS SOLO.



tain - ed my right..... and my cause; Thou hast main -
 thou hast main - tain - ed my right and my cause;
 tain - ed, thou hast main - tain - ed my right and my cause; Thou hast main -
 rit. f
 tain - ed my right and my cause. Thou hast re-buk'd the heath-en,
 rit. f
 tain - ed my right and my cause. Thou hast re-buk'd the heath-en,
 rit. f

Thou hast de - stroy'd the wick - ed, Thou hast put out their
Thou hast de - stroy'd the wick - ed, Thou hast put out their
name for - ev - er and ev - er.
name for - ev - er and ev - er. But the Lord shall en-dure, but the

I WILL PRAISE THEE. CONTINUED.

283

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The lyrics are integrated into the musical lines. The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The vocal parts enter at different times, with the piano providing harmonic support throughout.

Shall en - dure for ev - er,
Lord shall en - dure for ev - er; For -
Shall en - dure for ev - er; But the Lord Shall en - dure for
But the
ev - er; But the Lord shall en - dure for -

ev - - - er; And his king - dom a - bid - eth to
 Lord shall en - dure for - ev - er;
 ev - - - er; And his king - dom a - bid - eth to

all gen - e - ra - tions. Praise ye the Lord! A - - men.
 all gen e - ra - tions. Praise ye the Lord! A - - men.

O BE JOYFUL.

285

H. W. FAIRBANK.

Allegro.

Soprano. O be joy-ful in the Lord, All ye lands, all ye

Alto. *f* O be joy-ful in the Lord, All ye lands, all ye

Tenor. O be joy-ful in the Lord, All ye lands, all ye

Bass. O be joy-ful in the Lord, All ye lands, all ye

Organ. *f Allegro.*

lands; Serve the Lord with gladness, Serve the Lord with gladness, And

Serve the Lord with gladness, Serve the Lord with gladness, And

lands; Serve the Lord with gladness, Serve the Lord with gladness, And

By permission.

Musical score for the first section of "O Be Joyful". The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The lyrics are: "come be - fore his pres - ence with a song, And with a song, come be - fore his pres - ence with a song, And". The piano accompaniment provides harmonic support with sustained notes and simple chords.

Musical score for the second section of "O Be Joyful". The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The lyrics are: "come be - fore his pres - ence with a song, And with a song, come be - fore his pres - ence with a song, with a song, And". The piano accompaniment features more complex chords and rhythmic patterns than in the first section.

O BE JOYFUL. CONTINUED.

287

come be-fore his presence with a song, And come be-fore his presence with a song.
 come be-fore his presence with a song, And come be fore his presence with a song.

rall.

Moderato.
TENOR SOLO.

Be ye sure that the Lord he is God, It is
 he..... that hath made us, And not we..... our selves; We

m

cres.

are his peo - ple, and the sheep of his pas - ture, We

cres.

f

ritard.

are his peo - ple, and the sheep..... of his pas - ture.

dim.

Allegro.

O go your way in - to his gates, his gates, with thanksgiv-ing, And

O go your way in - to his gates, with thanksgiving, And

f

Musical score for two voices (Soprano and Alto) and piano, page 289. The music is in common time, key signature of one flat. The vocal parts are in soprano and alto clefs. The piano part is in bass clef. The vocal parts enter on the second measure of each system. The lyrics are: "in - to his courts, his courts with praise, And in - to his courts with praise. Be in - to his courts, his courts with praise, And in - to his courts with praise." The piano part provides harmonic support with chords and bass lines.

Continuation of the musical score for two voices (Soprano and Alto) and piano. The vocal parts continue from the previous page. The lyrics are: "thank - ful un - to him, And speak good of his name, Be thank - ful un - to him, And speak good of his name." The piano part continues to provide harmonic support.

thank - ful un - to him, be thank - ful, and speak good of his name.
 thank - ful un - to him, be thank - ful, and speak good of his name.

Andantino.
SOPRANO SOLO.

For the Lord is gra-cious, His mer-cy is ev-er- last-ing, and his

truth.....en-dur-e-h from gen-e-ra-tion to gen-e-ra-tion. For the

Lord is gra-eious, His mer - ey is ev - er - last - ing, And his
 truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion.

Allegro.

Glo - ry be to the Fa - ther, and to the Son,..... and to the
 Glo - ry be to the Fa - ther, and to the Son,..... and to the

Ho - ly Ghost; As it was,..... was in the be - gin - ning,
As it was in the be - gin - ning Is
Ho - ly Ghost; As it was in the be - gin - ning,

Is now and ev - er shall be, Is now and ev - er shall be,
now, and ev - er shall be, shall be,
Is now and ev - er shall be, Is now and ev - er shall be.

World with - out end, Is now and ev - er shall be, Is

now and ev - er shall be, World without end, without end, A - men.

roll.

now and ev - er shall be, World without end, without end, A - men.

roll.

DEPARTED FRIENDS.

GEO. H. RYDER.

Organ.

The organ accompaniment consists of two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2). The music features sustained notes and chords, with a 'ritard.' (ritardando) instruction above the top staff.

DUET.
SOPRANO & ALTO.

The duet accompaniment consists of two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2). The music consists of sustained notes and chords.

1. Weep no more for friends de - part - ed, Nor de-spair with grief for -
2. There are lov - ing hearts to cher - ish, There are those who need our
3. For the joys of earth are bright - er, Than all doubt - ing mor - tals

The duet accompaniment consists of two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2). The music consists of sustained notes and chords.

lorn; But press on - ward firm, true - heart - ed; Watch for
cheer. Let your heart go out in kind - ness, To the
know, And the woes of earth seem light - er, If to

The duet accompaniment consists of two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2). The music consists of sustained notes and chords.

DEPARTED FRIENDS. CONTINUED.

295

heavin's e - ter - nal morn. There is sad - ness in the
 friends who yet are here; God will care for those who
 God for help we go— Then we'll leave with him the

part - ing, That must be for man - y years— But how
 left us, We shall meet them o - ver there,
 fu - ture, And we'll trust his ten - der care,
 Brighter

blest will be the meet - ing, Just be - yond this vale of tears.
 he of friends be - reft us, They are safe with him on high.
 scenes are still be - fore us, For his love is ev 'ry - where.

CHORUS.

There we'll dwell no more in sor - row, But we'll wait our time to come;

There we'll dwell no more in sor - row, But we'll wait our time to come;

For it soon will be to - mor - row, And we'll safe - ly rest at home.

For it soon will be to - mor - row, And we'll safe - ly rest at home.

PRAISE YE THE LORD.

297

Allegro moderato.

CLARA H. SCOTT.

Bass. *Solo*

Praise ye the Lord, it is good to sing praises,

Organ.

Praises unto our God, for praise is comely;

SOPRANO.

The Lord doth build up Je - ru - sa - lem, He gath - er - eth,

ALTO.

The Lord doth build up Je - ru - sa - lem, He gath - er - eth,

BASS.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns. The key signature changes from C major to G major at the end of the section. The vocal line is identical for both staves.

He gath - er-eth to -geth - er the out - casts of Is - ra - el!

He gath - er-eth to -geth - er the out - casts of Is - ra - el!

Andante.

Musical score for three staves. The top staff is treble, the middle staff is bass, and the bottom staff is bass. The section begins with a 'TRIO' dynamic. The vocal line continues from the previous section. The key signature changes to F major at the end of the section.

He heal - eth the bro - ken, the bro - ken in heart, And bind-eth up their wounds;

He heal - eth the bro - ken, the bro - ken in heart, And bind-eth up their wounds;

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their
 He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their

rit.

wounds, And bind - eth, and bind - eth, And bind - eth up their wounds:
 wounds, And bind - eth up their wounds:

rit.

tempo primo.

T INOR.

Great is the Lord, and of great pow - er, Great is the

BASS.

f

The Lord lift - eth up the weak, The

Lord, and of great pow - er. The Lord lift - eth up the weak, The

f

Lord lift - eth up the weak, He cast-eth the wick-ed down to the ground.
dim. e rit.

Lord lift - eth up the weak, He cast-eth the wick-ed down to the ground.

Sing un - to the Lord, the
ff

Sing un - to the Lord, the

f

Lord with thanks-giv - ing, Sing praise up - on the harp un - to our
Lord with thanks-giv - ing, Sing praise up - on the harp un - to our
God; Oh! praise the Lord, O Je - ru - sa - lem, Oh! praise thy God, O
God; Oh! praise the Lord, O Je - ru - sa - lem, Oh! praise thy God, O

Musical score for the first part of "Praise Ye the Lord." The score consists of five staves. The top two staves are soprano voices, the third is alto, the fourth is tenor, and the bottom is bass. The key signature is one flat, and the time signature is common time. The vocal parts sing "praise thy God, O Zion." The bass staff provides harmonic support with sustained notes and chords. Measure endings are indicated by short vertical lines at the end of each measure, and a repeat sign with a 'm' is placed above the bass staff.

Musical score for the second part of "Praise Ye the Lord." The score consists of five staves. The soprano and alto voices continue the melody, while the tenor and bass provide harmonic support. The key signature changes to no sharps or flats, and the time signature remains common time. The vocal parts sing "amen, amen, amen, amen, and amen." The bass staff features prominent eighth-note patterns. Measure endings are indicated by short vertical lines at the end of each measure, and dynamic markings 'f' (fortissimo) and 'ff' (fortississimo) are placed above the soprano and alto staves respectively.

ANNIE HARRISON.

*Prelude and Interlude.**Andante.*

Organ.

SOPRANO OBLIGATO.

Tutti.

1. Come, thou fount of ev - - 'ry bless - ing,
2. Here I'll raise my Eb - - e - ne - zer,
3. Oh, to grace how great a debt - or

ALTO.

1. Oh, come thou fount of ev - - 'ry bless - ing,
2. Yes, here I'll raise my my Eb - - e - ne - zer,
3. Yes, oh, to grace how great a debt - or,

TENOR.

BASS.

Ped.

COME THOU FOUNT. CONTINUED.

305

Tune my heart to sing Thy grace;
Hith - er by thy help I come;
Dai - ly I'm con - strain'd to be;

Oh tune my heart to sing thy grace;
Yes, hith - er by thy help I come;
Yes, dai - ly I'm con - strain'd to be;

Streams of mer - ey nev - er ceas - ing,
And I hope by thy good pleas - ure.
Let thy good - ness, like a fet - ter,

The streams of mer - ey they nev - er ceas - ing,
And ev - er hope by by thy good pleas - ure.
Oh, let thy good - ness yes, like a fet - ter,

Call for songs of loud - - est praise;
 Safe ly to ar rive at home;
 Bind my wand - 'ring heart to thee;

They call for songs of of loud - est praise;
 Yes, safe ly to ar ar - rive at home;
 Yes, bind my wand - 'ring my heart to thee;

The bass staff provides harmonic support with sustained notes and chords.

SOLO.

Teach me some me - lo - dious son - net Sung by flaming tongues a - bove,
 Je - sus sought me when a stran - ger, Wand - 'ring from the fold of God,
 Prone to wan - der Lord, I feel it, Prone to leave the God I lo

The piano accompaniment features a dynamic marking of *p* (piano) in the lower staff.

COME THOU FOUNT. CONCLUDED.

307

Praise the mount, I'm fix'd up - on it,
 He, to res - cue me from dan - ger,
 Here's my heart, oh, take and seal it,

Oh, praise the mount, I'm I'm fix'd up - on it,
 Yes, he to res - cue my soul from dan - ger,
 Yes, here's my heart, oh, take and seal it,

Mount of thy re - deem - ing love,
 In - ter - pos'd his pre - cious blood.
 Seal it for thy courts a - bove,

The mount of thy re - re - deem - ing love.
 He in - ter - posed his pre - cious blood.
 Yes, seal it for thy courts a - bove.

THE NATIONS WHO ARE SAVED.

WHITTINGTON.

Arr. by W. A. OGDEN.

Recit.

Baritone. And the cit - y had no need of the sun,

Grave.

Organ. neith - er of the moon to shine on it, For the

glo - ry of God did light - en it, and the Lamb is the Light there - of.

THE NATIONS WHO ARE SAVED. CONTINUED.

309

p. Moderato.

And the na - tions of those who are sav - ed, shall walk in the light of

it, And the kings of the earth shall bring their glo - ry and

hon - or in - to it; And the gates of it shall not be

shut at all by day, For there shall be no night there.

Soprano.

f

And the na-tions of those who are sav - ed, Shall walk in the

ALTO.

And those who are sav - ed,

TENOR.

And the saved, Shall walk in the

BASS.

light of it, And the kings of the earth shall

And the kings,... of the earth

light of it, And the kings of the earth shall

bring their glo - ry and hon - or in - to it, And the
bring their glo - ry and hon - or in - to it, And the

cres.
gates of it shall not be shut at all by day, for there shall
cres.
gates of it shall not be shut at all by day, for there shall
cres. p

A musical score for a four-part choir (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts are arranged in two staves: Soprano and Alto in the top staff, and Tenor and Bass in the bottom staff. The music consists of eight stanzas of lyrics, each starting with a forte dynamic (F) and ending with a piano dynamic (P). The lyrics describe a future state where there will be no night, with the final stanza including a forte dynamic (F) at the end of the phrase.

be no night there.

No
be no night there, For there shall be no night there, No

no night..... there, no night there.

night, no night..... there, no night there.

night, no night..... there, no night, no night there.

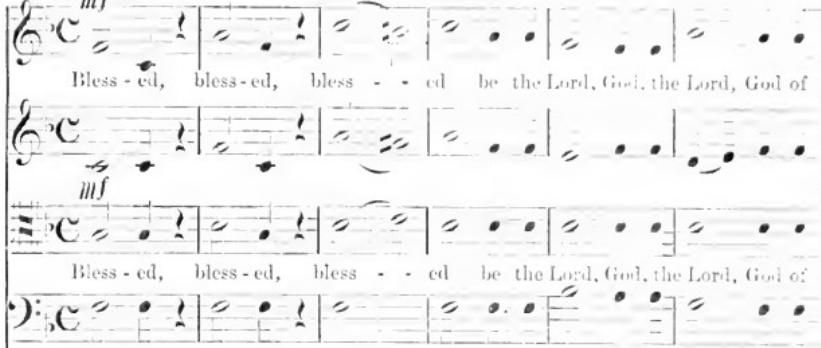
no night there,

GLORY TO GOD IN THE HIGHEST.

313

H. P. DANKS.

Allegretto.

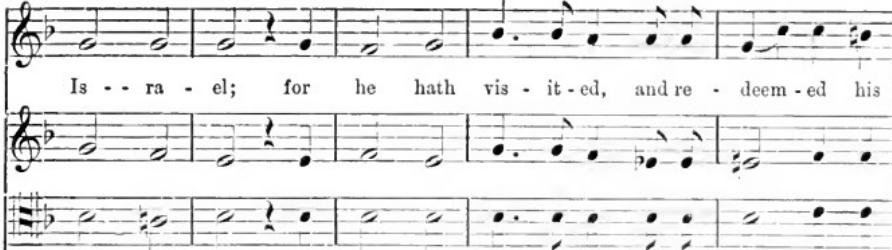
Soprano. *Mf*


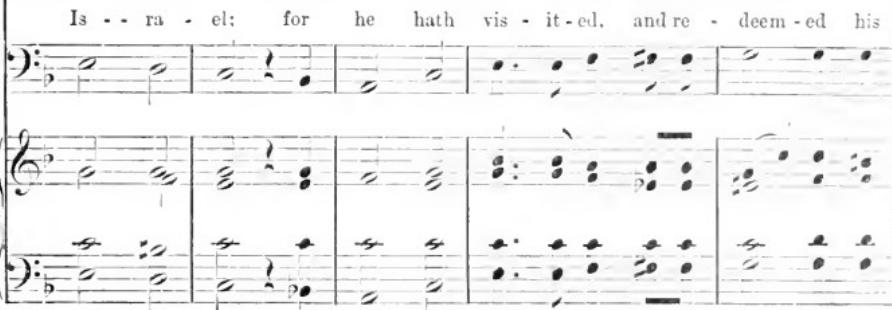
Alto. *Mf*

Tenor. *Mf*

Bass. *Mf*

Organ. *Allegretto.* *Mf*


G Is - - ra - el; for he hath vis - it - ed, and re - deem - ed his


D Is - - ra - el; for he hath vis - it - ed, and re - deem - ed his


peo - ple, and hath rais - ed up a might - y sal - va - tion for
peo - ple; and hath rais - ed up a might - y sal - va - tion for

us, in the house of his ser - vant, his ser - vant Da - vid: As he
us, in the house of his ser - vant, his ser - vant Da - vid:

GLORY TO GOD IN THE HIGHEST. CONTINUED.

315

cres.

Spake..... by the mouth of his ho - - - ly

As he spake by the mouth, by the mouth of his ho - ly
cres.

As he spake by the mouth, by the mouth of his ho - ly

cres.

prophets, which have been since the world be - gan, since the world be - gan.

dim.

prophets, which have been since the world be - gan, since the world be - gan.

dim.

mf

Bless-ed, bless-ed, bless-ed be the Lord, God, the Lord, God of

mf

Bless-ed, bless-ed, bless-ed be the Lord, God, the Lord, God of

Is - ra - el;

Is - ra - el; For un - to us a child is born;

BASS SOLO.

GLORY TO GOD IN THE HIGHEST. CONTINUED.

317

un - to us a Son is givin, and the

gov - ern - ment shall be up - on his shoul -

TUTTI.

f

And his name shall be call - ed, shall be call - ed Won - der - ful!

f

- ders. And his name shall be call - ed, shall be call - ed Won - der - ful!

f

Coun - sel - or! The might - y God! The ev - er - last - ing Fa-ther! the
 Coun - sel - or! The might - y God! The ev - er - last - ing Fa-ther! the

ff
 Prince of Peace! Glo - ry be to God on high!..... And on
 on high!
ff
 Prince of Peace! Glo - ry be to God on high! on high! And on

GLORY TO GOD IN THE HIGHEST. CONCLUDED.

319

m^{ez.}

earth, peace, good will tow'rd men, good will tow'rd men;

cres.

will..... tow'rd men;

earth, peace, good will tow'rd men, good will tow'rd men;

cres.

Glo - ry to God in the high - est, in the high - est!

ff

Glo - ry to God in the high - est, in the high - est!

ff

Glo - ry to God in the high - est, in the high - est!

I WILL EXTOL THEE.

E. O. EXCELL.

Andantino.

SOLO.

Soprano.

I will ex-tol thee, my God. O King, and I will
bless thy ho-ly name; Ev-ry day will I bless
thee, my God, and I..... will praise thy name for-ev-er more.

I WILL EXTOL THEE. CONTINUED.

321

Moderato.
SOPRANO.

Great is the Lord, our God, Great is the Lord, our God;

ALTO.

TENOR.

Great is the Lord, Great is the Lord;

BASS.

Great is the Lord, our God, and great - ly to be prais - ed;

Great is the Lord, and great - ly to be prais - ed;

f

Great is the Lord, our God, Great is the Lord, our God;

Great is the Lord, Great is the Lord;

f

rit.

Great is the Lord, our God, and great - ly to be prais - ed.

rit.

Great is the Lord, and great - ly to be prais - ed.

rit. --

I WILL EXTOL THEE. CONTINUED.

323

Andantino.

1st time TENOR SOLO, 2d time TENOR and ALTO DUO.

One.....gen - e - ra - tion..... shall praise..... thy
TENOR.

ALTO.

One gen - e - ra - tion shall praise thee, O Lord, shall praise thee, O Lord, thy
sf

Andantino. *sf*

works,..... shall praise..... thy works.....

works they shall praise, they shall praise thee, O Lord, thy works they shall praise

to..... an oth - er,..... And they..... shall de-

to an - oth - er, to an - oth - er, And they shall de - clare, de -

clare,..... and they..... shall de - clare..... and
 clare all thy works, and they shall de - clare, de - clare all thy works, and

sf *sf* *sf*

they..... shall de- clare, thy might - - - y acts.....
ad lib.

they shall declare, de- clare, declare thy might - - - y acts.....

sf *sf* *ad lib.*

Moderato.

All thy works shall praise thee, O Lord, All thy works shall

All thy works shall praise thee, All thy works shall

f

I WILL EXTOL THEE. CONTINUED.

325

Sheet music for three staves in G major, common time. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass F-clef. The lyrics are:

praise thee, O Lord; All thy works shall praise thee, O Lord, And thy
praise thee; All thy works shall praise thee, And thy

Sheet music for three staves in G major, common time. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass F-clef. The lyrics are:

saints, thy saints shall bless thee; All thy works shall
saints, thy saints shall bless thee; All thy works shall

praise thee, O Lord, All thy works shall praise thee, O Lord;
praise thee, All thy works shall praise thee;

All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee; Thy
All thy works shall praise thee, and thy saints, thy saints shall bless thee;

I WILL EXTOL THEE. CONCLUDED.

327

A musical score for a four-part choir. The top part (Soprano) has a treble clef, the second (Alto) has a bass clef, the third (Tenor) has a bass clef, and the bottom part (Bass) has a bass clef. The key signature is one sharp (F#). The time signature is common time. The music consists of four measures followed by a repeat sign and four more measures. The lyrics are: "saints shall bless thee; A - men, a-men, a - men; Thy saints shall bless thee; A - men, a-men, a - men; Thy saints shall bless thee; A - men, a-men, a - men; Thy saints shall bless thee; A - men, a-men, a - men;"

A continuation of the musical score. It starts with a single measure of music followed by a repeat sign and four more measures. The lyrics are: "saints shall bless thee; A - men, a-men, a - men. Thy saints shall bless thee; A - men, a-men, a - men. Thy saints shall bless thee; A - men, a-men, a - men. Thy saints shall bless thee; A - men, a-men, a - men;"

A. BEIRLY.

Andante e legato.

Organ.

Solo.

There is a fount - ain fill'd with blood, Drawn from Im -

man - nel's veins; And sin - ners plunged beneath that flood, Lose all their

guilt - y stains: The dy - ing thief re - joiced to see That

foun-tain in his day..... And there may I..... th' vile as
he..... Wash all my guilt, wash all my guilt a - way.....
ad lib. *sfz* *dim.* *rit.*

Moderato.
SOPRANO.

E'er since, by faith, I saw the stream, Thy flow - ing wounds sup -
ALTO.
TENOR.
BASS.
Moderato.

330 THERE IS A FOUNTAIN FILLED, ETC. CONTINUED.

A musical score for a three-part setting (Soprano, Alto, and Bass) with piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of eight staves of musical notation. The lyrics are integrated into the vocal parts, with some words underlined to indicate sustained notes or specific phrasing. The piano part features harmonic chords and rhythmic patterns.

- ply, Re - deem - ing love has been my theme, And
wounds sup - ply,
ply, Re - deem - ing love has been my theme, And

shall be till I die, And shall be till I die;
shall be till I die, And shall be till I die;

THERE IS A FOUNTAIN FILLED, ETC. CONTINUED.

331

SOPRANO or TENOR SOLO.

E'er since, by faith, I saw the stream Thy flow - ing wound^s sup -

ply,
Re - deem - ing love has been my theme, And

shall be till I die, And shall be till I die.

332 THERE IS A FOUNTAIN FIL'D, ETC. CONTINUED.

Andante.

When this poor lisp-ing, stamm'ring tongue Lies si - lent in the grave, Then



When this poor lisp-ing, stamm'ring tongue Lies si - lent in the grave Then

*Allo. Moder.*

in a no - bler, sweet - er song, I'll sing thy pow'r, thy



I'll sing thy pow'r,

in a no - bler, sweet - er song, I'll sing thy



THERE IS A FOUNTAIN FIL'D, ETC.

CONCLUDED.

333

A musical score for a three-part setting (Soprano, Alto, and Bass) with piano accompaniment. The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in bass and treble clefs. The music consists of two systems of four measures each. The lyrics are: "pow'r to save, Then in a no - bler, sweet - er song, I'll" (repeated in the second system), "sing thy pow'r to save. A - men, a - - men." Measure 1 (Soprano): "pow'r to save, Then in a no - bler, sweet - er song, I'll". Measure 1 (Alto): "pow'r to save, Then in a no - bler, sweet - er song, I'll". Measure 1 (Bass): "pow'r to save, Then in a no - bler, sweet - er song, I'll". Measure 1 (Piano): Bass notes. Measure 2 (Soprano): "sing thy pow'r to save. A - men, a - - men.". Measure 2 (Alto): "sing thy pow'r to save. A - men, a - - men.". Measure 2 (Bass): "sing thy pow'r to save. A - men, a - - men.". Measure 2 (Piano): Bass notes. Measure 3 (Soprano): "rall. - - -". Measure 3 (Alto): "rall. - - -". Measure 3 (Bass): "rall. - - -". Measure 3 (Piano): Bass notes. Measure 4 (Soprano): "sing thy pow'r to save. A - men, a - - men.". Measure 4 (Alto): "sing thy pow'r to save. A - men, a - - men.". Measure 4 (Bass): "sing thy pow'r to save. A - men, a - - men.".Measure 4 (Piano): Bass notes.

pow'r to save, Then in a no - bler, sweet - er song, I'll
pow'r to save, Then in a no - bler, sweet - er song, I'll
sing thy pow'r to save. A - men, a - - men.
sing thy pow'r to save. A - men, a - - men.
rall. - - -
sing thy pow'r to save. A - men, a - - men.
rall. - - -

HEARKEN, O LORD.

MACKENZIE.

Arr. by W. A. O.

Adagio.

Organ.

BASS SOLO.

Heark - en, O Lord, to my pe - ti - tion, And in - cline thine ear, In -

cline thine ear, O Lord, O Lord, Speed - i - ly make

HEARKEN, O LORD. CONTINUED.

335

SOLO.

an - swer,
SOPRANO.

Speed - i - ly make an - swer,

ALTO.

Speed - i - ly make an - swer,

TENOR

Speed - i - ly make an - swer,

BASS.

For my heart is faint.

an - swer,

For my heart is faint.
rit.

an - swer,

For my heart is faint.

rit.

HEARKEN, O LORD. CONTINUED.

SOPRANO.

Teach me to do thy will; Show me the

ALTO.

Teach me to do, to do thy will; Show me the

TENOR.

Teach me thy will;

BASS.

Teach me to do,..... teach me to do thy will;

way, the way to walk in, to

way..... to walk..... in, to walk in,

Show me the way to walk in, to walk in,

Show me the way..... to walk in, to

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat, indicating F major or D minor. The time signature varies between common time (indicated by a 'C') and 2/4 time (indicated by a '2'). The lyrics are integrated into the musical lines, appearing below the notes. The first section of lyrics is:

walk in, For thou art my God,
for thou art my
to walk in, For thou art my God,
for thou art my
walk in,

The second section of lyrics begins after a repeat sign:

God, Thy spir - it is good, thy spir - it is
God, Thou art my God, Thy spir - it is good, thy spir - it is

The music concludes with a final chord on the bass staff.

SOLO OBLIGATO.

good, Thy Spir - it is good;..... Hark - en, O
 SOPR. & ALTO
 Thy Spir - it is good, for thou,
 good, Thy Spir - it is good, for thou,

Lord, to my pe - ti - - tion,..... In - cline thine
 thou art my God, thy Spir - it is good.
 thou art my God, thy Spir - it is good.

ear, in - cline thine ear; O Lord...

In - cline thine ear, in - cline thine ear; O

In - cline thine ear, in - cline thine ear; O

O Lord,... speed - i - ly make an-swer, for my heart is

Lord, O Lord,

Lord, O Lord,

faint.

O Lord,...

Speed - i - ly make an - swer, for my heart is faint, O

Speed - i - ly make an - swer, for my heart is faint, O

..... Heark - en to me..... and in - cline thine ear.

rit.

Lord, Hark-en, Lord, In - cline thine ear.

Lord, Hark-en, Lord, In - cline thine ear.

COME, HOLY SPIRIT.

341

A. BEIRLY.

Andante.

Organ.

SOPRANO SOLO.

Come, ho - ly Spir - it, heav'n - ly Dove, With all thy quick - ning
powers, Kin - dle a flame of sa - cred love, In

COME, HOLY SPIRIT. CONTINUED.

these cold hearts of ours; Kin - dle a flame of
sa - - - cred love, In these cold hearts, In these cold hearts of ours.

Moderato. Sostenuto.
DUET. SOPRANO or TENOR.

In vain we tune our for - mal songs, In

ALTO.

vain, in vain we strive to rise;

Ho - san - nas lan - guish on..... our tongues, And

our de - vo - tion dies, And our de -

COME, HOLY SPIRIT. CONTINUED.

- vo - tion dies; Ho - san - nas lan guish
 on..... our tongues, And our de - vo - tion
 dies, And our de vo - tion dies.

p
rall.
rall.

COME, HOLY SPIRIT. CONTINUED.

345

rall.

tempo.

m

cres.

See how we grov - el

here be - low,

Fond of these earth - ly,

here be - low,

Fond of these earth - ly,

COME, HOLY SPIRIT. CONTINUED.

ff *f moderato.*

earth - ly toys; Our souls, our souls,..... how

ff *f moderato.*

earth - ly toys; Our souls, our souls,..... how

ff *m moderato.*

heav-i - ly they go, To reach, to reach e - ter - nal joys.

rit. . . .

heav-i - ly they go, To reach, to reach e - ter - nal joys.

rit. . . .

COME, HOLY SPIRIT. CONCLUDED.

347

Andante.

Come, ho-ly Spir - it, heav'ly Dove, With all thy quick'ning quick'ning powers;

Come, ho-ly Spir - it, heav'ly Dove, With-all thy quick'ning powers;

m Andante.

Come, shed a-broad a Savior's love, And that shall kin-dle ours,

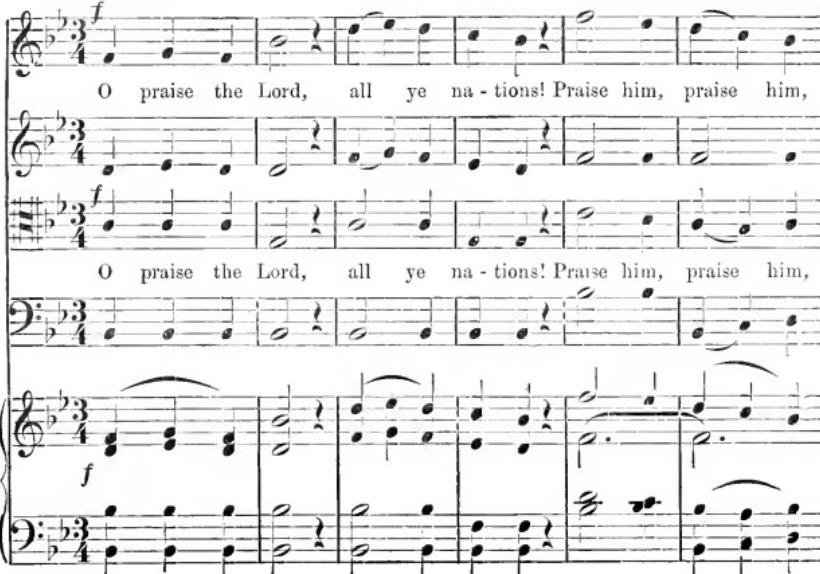
Come, shed a broad a Savior's love, And that shall kin-dle onrs.

rall.

O PRAISE THE LORD.

JOHN R. SWEENEY.

Moderato.

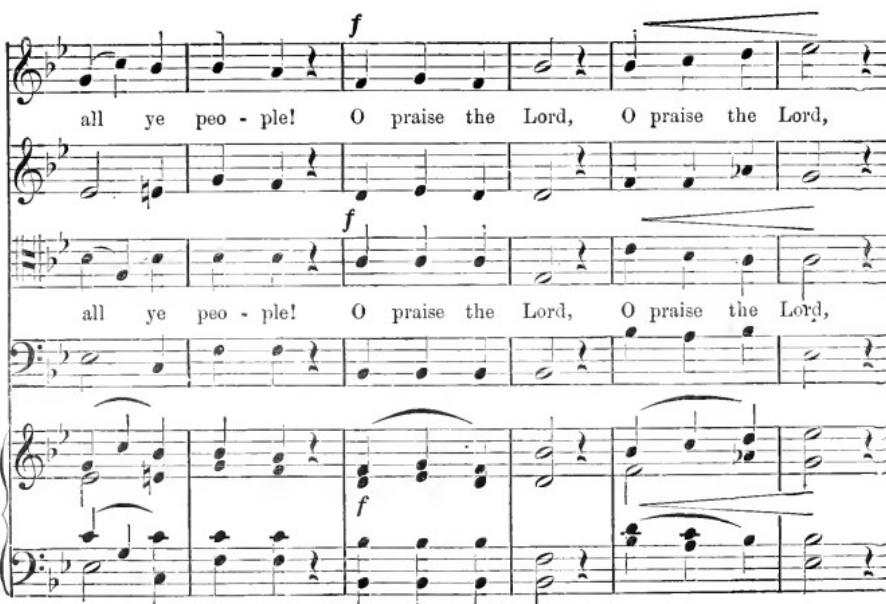
Soprano. 

Alto. O praise the Lord, all ye na-tions! Praise him, praise him,

Tenor. O praise the Lord, all ye na-tions! Praise him, praise him,

Bass. 

Organ. 



all ye peo-ple! O praise the Lord, O praise the Lord,

all ye peo-ple! O praise the Lord, O praise the Lord,



O PRAISE THE LORD. CONTINUED.

349

Moderato.

III DUET. SOPRANO & ALTO.



Praise him, praise him all ye peo - ple! O..... give



Praise him, praise him all ye peo - ple!



thanks..... nn - to..... the Lord!.....



A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, and tenor/bass staves. The piano part is at the bottom, featuring bass and treble clef staves with various chords and rests. The lyrics are integrated into the vocal parts. The score includes dynamic markings such as *f* (forte) and *p* (piano). The vocal parts begin with "O..... give thanks..... un - to..... the". The piano part consists of sustained chords throughout. The vocal parts continue with "Lord!..... Sound..... his praise from". The piano part shows more complexity with changing chords. The vocal parts end with "shore..... to shore!..... Praise him, O". The piano part concludes with a final chord.

O..... give thanks..... un - to..... the

Lord!..... Sound..... his praise from

shore..... to shore!..... Praise him, O

praise him for ev - er - more!.....

A tempo.
TUTTI.

O praise the Lord, all ye na - tions! Praise him, praise him

O praise the Lord, all ye na - tions! Praise him, praise him

A tempo.

f

O PRAISE THE LORD. CONTINUED.

peo - ple! Praise him, praise him all ye peo - ple! Praise him,
peo - ple! Praise him, praise him all ye peo - ple! Praise him,

Praise him all ye nations! For his mer - ci - ful kindness, For his mer - ci - ful
Praise him all ye nations!

O PRAISE THE LORD. CONTINUED.

353

A musical score for a four-part choir or organ. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and key signature (F major). The music is in common time. The lyrics are integrated into the musical lines, appearing below the notes. The first two staves contain identical lyrics: "kind - ness, For his mer - ci - ful kind - ness is great tow'r'd us; And the". The third staff contains the lyrics "For his mer - ci - ful kind - ness is great tow'r'd us; And the". The fourth staff contains the lyrics "truth of the Lord, And the truth of the Lord, And the truth of the Lord en -". The fifth staff continues with "truth of the Lord, And the truth of the Lord, And the truth of the Lord en -". The sixth staff concludes with "truth of the Lord, And the truth of the Lord, And the truth of the Lord en -". The music features various dynamics and rests throughout the measures.

dur - eth for - ev - er. A - men, a - men; Hal - le -

dur - eth for - ev - er. A - men, a - men; Hal - le -

lu-jah, hal - le - lu-jah, hal - le - lu - jah, a - men; A - men, a - men.

Amen, a-men, a-men, a-men.

lu-jah, hal - le - lu - jah, hal - le - lu-jah, a - men; Amen, a-men, a-men, a-men.

FROM EVERY STORMY WIND THAT BLOWS.

355

SOPRANO OBLIGATO.

S. WILDER.

1. From ev'-ry storm-y wind that blows, From ev - 'ry swell-ing tide of woes,
2. There is a place, where Je - sus sheds The oil of glad-ness on our heads,—
3. There is a scene where spir - its blend, Where friend holds fel - low - ship with friend;
4. Oh, let my hand for - get her skill, My tongue be si - lent, cold, and still,

SOPRANO.

1. From ev'-ry storm-y wind that blows, From ev - 'ry swell-ing tide of woes,
2. There is a place where Je - sus sheds The oil of glad-ness on our heads;
3. There is a scene where spir - its blend, Where friend holds fel - low - ship with friend;
4. Oh, let my hand for - get her skill, My tongue be si - lent, cold, and still,

ALTO.

BASS.

There is a calm, a sure retreat;— 'Tis found be - neath the mer - ey seat.

A place, than all be - side, more sweet; It is the blood-bought mer - ey seat.

Tho' sun - der'd far, by faith they meet Around one com - mon mer - ey seat.

This bound-ing heart for - get to beat, If I for - get the mer - ey seat!

There is a calm, a sure retreat;— 'Tis found be - neath the mer - ey-seat.

A place, than all be - side more sweet; It is the blood-bought mer - ey-seat.

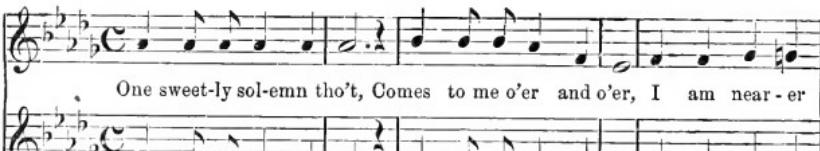
Tho' sun-der'd far, by faith they meet A-round one com - mon mer - ey-seat.

This bound-ing heart for - get to beat, If I for - get the mer - ey-seat.

ONE SWEETLY SOLEMN THOUGHT.

Andante.

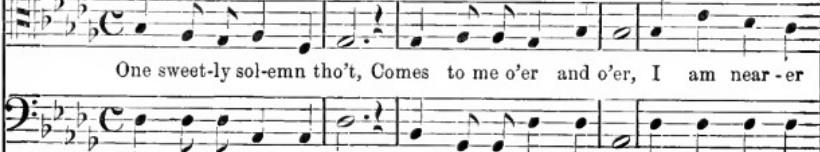
R. S. AMBROSE.

Soprano. 

One sweet-ly sol-emn tho't, Comes to me o'er and o'er, I am near - er

Alto. 

m

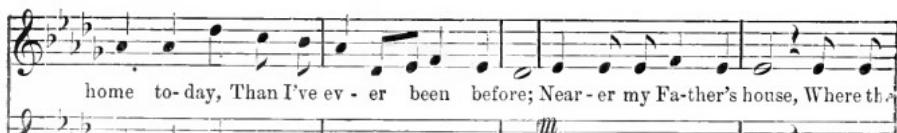
Tenor. 

One sweet-ly sol-emn tho't, Comes to me o'er and o'er, I am near - er

Bass. 

Organ. 

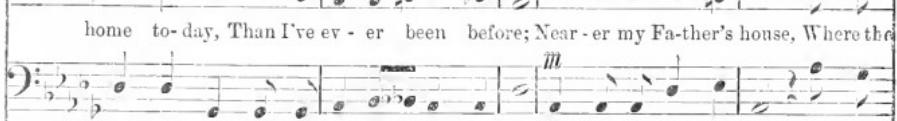
m



home to-day, Than I've ev - er been before; Near - er my Fa-ther's house, Where the



m



home to-day, Than I've ev - er been before; Near - er my Fa-ther's house, Where the



m



m

By permission.

ONE SWEETLY SOLEMN THOUGHT. CONTINUED.

357

man - y man-sions be, Near - er the great white throne, Near - er the crys - tal
man - y man-sions be, Near - er the great white throne, Near - er the crys - tal

sea. Near - er the bounds of life, Where we lay our bur - den down,
sea. Near - er the bounds of life, Where we lay our bur - den down,

p

Near - er leav - ing the cross, Near - er gain - ing the crown.
 Near - er leav - ing the cross, Near - er gain - ing the crown.

SOPRANO SOLO.

But lying darkly be - tween, Winding a-down thro' the night,
 Is the si - lent, unknown stream, That leads at last to the light.

ONE SWEETLY SOLEMN THOUGHT. CONCLUDED.

359

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is C major (one sharp), and the time signature is common time (indicated by 'C'). The vocal parts are in 2/2 time, while the piano accompaniment is in common time. The vocal parts enter on the third measure of each system, singing in unison. The piano accompaniment begins earlier, providing harmonic support. The lyrics are as follows:

Fa - ther, be near when my feet Are slip - ping o'er the brink; For it
m

Fa - ther, be near when my feet Are slip - ping o'er the brink; For it
m

may be I am near - er home, Near - er now than I think.
m

may be I am near - er home, Near - er now than I think.
m

GIVE ALMS.

Solo, Anon.
Quartet, by A. B.

Moderato.

Organ.

TENOR or SOPRANO SOLO.

Give alms of thy goods, give alms of thy goods, And nev-er turn thy

face from an - y poor man; And then the face, the face of the Lord shall

not be turn'd a - - way, shall not be turn'd a - way, a

III

way from thee,..... shall not be turned,..... the

ad lib.

face of the Lord shall not be turn-ed a - way..... from thee.....

colla voce. *p r all.dim.*

QUARTETTE or CHORUS.

m SOPRANO.*f*Give alms of thy goods, give alms of thy goods, and nev-er turn thy
ALTO.*m* TENOR.*f*Give alms of thy goods, give alms of thy goods, and nev-er turn thy
BASS.

m

face from an - y poor..... man; And then the
 face from an - y poor..... man; And then the

face, the face of the Lord shall not be turn - ed a -
 face, the face of the Lord shall not be turn - ed a -

rall. - - - p *tempo.* f = p
 way from thee. Shall not be turn - ed, shall not be

rall. - - -

way from thee.

rall. - - - p *tempo.* f = p

turn - ed, be turn - - - ed a - way from thee.

rall. - - -

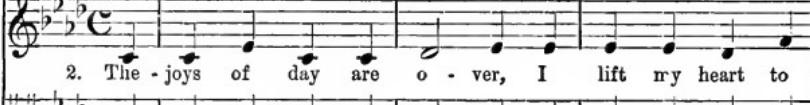
Shall not be turn - ed a - way from thee.

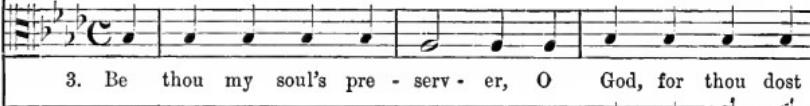
f = rall. - - -

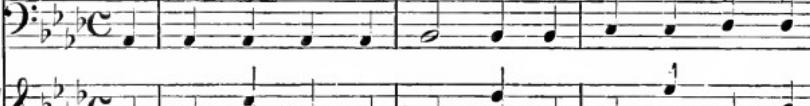
Expressive.

E. O. EXCELL.

Soprano. 

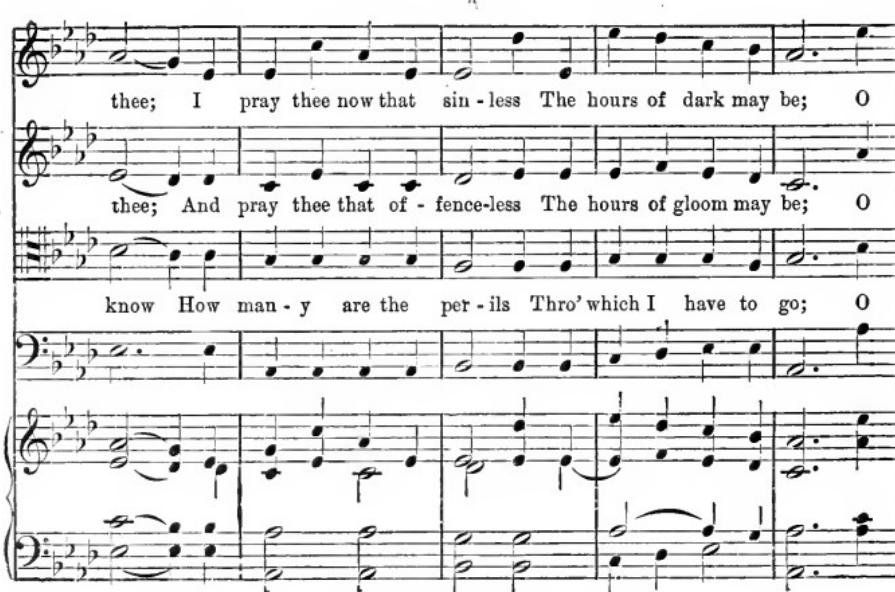
Aito. 

Tenor. 

Bass. 

Organ. 

1. The day is past and o - ver, All thanks, O Lord, to
 2. The joys of day are o - ver, I lift my heart to
 3. Be thou my soul's pre - serv - er, O God, for thou dost



thee; I pray thee now that sin - less The hours of dark may be; O
 thee; And pray thee that of - fence-less The hours of gloom may be; O
 know How man - y are the per - ilous Thro' which I have to go; O

Jes - sus, keep me in thy sight, And guard me thro' the com-ing night;
 Je - sus, make their dark ness light, And guard me thro' the com-ing night;
 lov-ing Je - sus, hear my call, And guard and save me thro'them all;

1 & 2. And guard me thro' the com-ing night,
 3. And guard, and save me thro' them all.

1 & 2. And guard, and keep me, guard and keep me thro' the com-ing night.

3. And guard, and save me, guard and save me, save me thro'-them all.

SOLO or UNISON.

Soprano.

1. O Par - a-dise, O Par - a-dise! Who doth not crave for rest! Who
 2. O Par - a-dise, O Par - a-dise! 'Tis wea - ry waiting here; I
 3. O Par - a-dise, O Par - a-dise! I want to sin no more; I

Organ.

would not seek the hap - py land Where they that lov'd are blest?
 long to be where Je - sus is, To feel, to see no near;
 want to be as pure on earth As on thy spot-less shore,

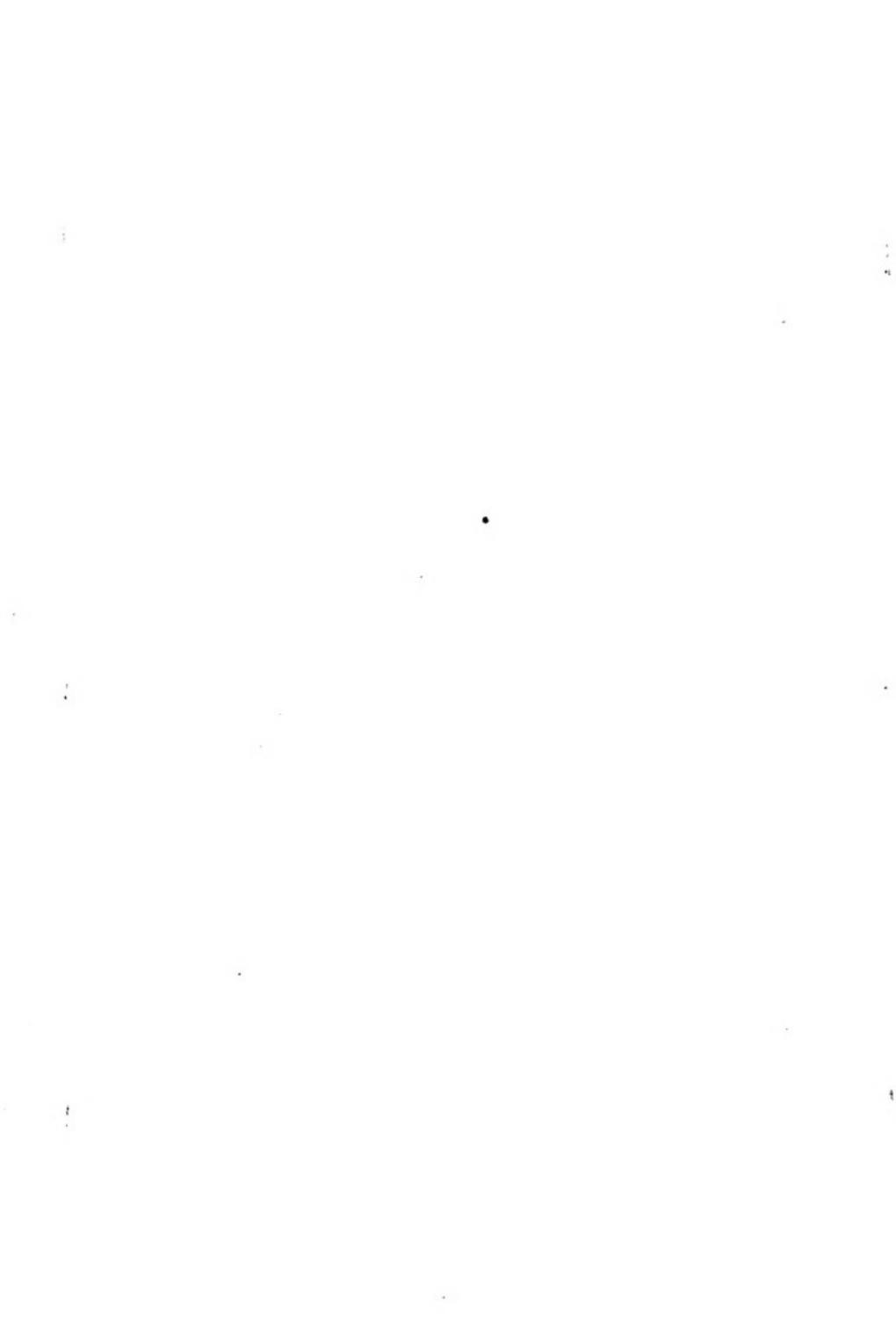
REFRAIN.

Where loy - al hearts and true Stand ev - er in the light, All

Where loy - al hearts and true Stand ev - er in the light, All

rap - ture thro' and thro'. In God's..... most ho - ly sight.

rap - ture, rap - ture thro' and thro', In God's most ho - ly sight.



C



